

Study on the Existence and Rationality of the Development and Formation of Internationalism Style

Rui Liu

Design and Art College of Harbin University of Commerce, Harbin, Heilongjiang, 150000, China

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Abstract: Modernist design movement plays an important role in the world modern design history, which has had a profound impact on the development of modern design education and modern design industry. But the modernist design movement represented by Bauhaus migrates from Europe to USA, the “modernist design” (internationalism design movement) has its own rationality and inevitability.

1. Introduction

A long time before the first industrial revolution, “Craftsmen” taking handicraft production as the main working content dominated the fields of decorating and producing furniture, building, labour and other products before the modernistic design system formally established. During this period, the process of production and decoration was made one. Generally, we called this period as the “arts and crafts period”.

2. Historical process

After the "Renaissance" movement, the transition from the middle ages to capitalism was completed, and "science" gradually emerged. After the revolution of capitalism, the division of labor appeared in the society after the improvement of production capability, and the production and decoration products were divided into two parts. The products were made by machine instead of labors, and the artist decorated the products. Mass production machine produced affordable articles for daily use, but the appearances of these articles were ugly, which were not favored by consumers. And scientists and technicians just focused on the research and development of materials and technology, they didn't think highly of product's aesthetic thoughts. Under this background, the great contradiction between art and technology occurred. The pioneers of arts and crafts movement represented by “John Ruskin”, “William Morris”, etc., denies the machinery production. They just tried to search the decoration motivation from the retro decorative materials. As we can see, the drawback of arts and crafts movement was that they denies the machinery production, while the new arts movement knowledge realized the unity of art and technology, they called the artist to work on design. And this was a big step for the art-nouveau movement. However, a number of artists looked down upon to design these “little artistic articles”, and had no idea about machine. They couldn't change the problem of ugly products fundamentally. There were also some representatives of Art-nouveau movement. Especially the “innovation movement” in Belgium, the democratic ideas of design put forward, which was a avant-garde, and also the prophet of modern design.

3. Differences between the first generation of modern designers in Europe and the United States

Before the first industrial revolution, the knowledge of production and decoration in the field of arts and crafts was passed down as "experience". However, the knowledge of production and art of craftsmen lacked a systematic and rigorous, rational and scientific theoretical basis, and mainly relied on the long-term experience. In the period of arts and crafts movement and the period of art-nouveau movement, arts and crafts (design) were separated from production, and arts and crafts were

"independent" from each other. In "Bauhaus" period, art and technology became unity, and the knowledge of design was not passed down in the form of "master and apprentice" any more, and also didn't exist in the form of traditional arts education, but the studio system established by the Bauhaus, three major construction courses and the modern curriculum teaching system were based on the science courses, building scientific disciplines. Art design was the same as other science (discipline), it entered into the modern teaching system as a discipline.

Therefore, the first generation of modernist designers in Europe were of high level. Most of them were architects and engineers. Therefore, they were inclined to be rational in thinking, and their product designs were functional rather than spontaneous artistic creation, which was different from the previous craftsmen. Before the production of the product, the designers had investigated and experimented for many times, and estimated the final products through the schema and model. Therefore, the design scheme was more feasible and the functional consideration was more complete. In addition, at the time, architects and engineers were the elite of the society, and their design scheme would be of progressive significance, and their force theory would have more social sense of mission. They wanted to change the whole world through their own design, especially the German Bauhaus and the designers of the Russian constructivism, shouldered the historical mission to change the whole society spontaneously. For example, the internal structure of Bauhaus school was a small experiment of communism. At this school, students and teachers learned labor together, participated in social activities together. The whole school was more like a big family. Teachers and students worked together, and shared the achievements of labor.

4. Internationalism style and its ideological basis

One of the ideological bases of internationalism style was machinery production. From "arts and crafts movement" to "art-nouveau" stage, people's pursuit of beauty transits from god to man itself, and even to all kinds of labor products that people used before. At the beginning of machinery production, whether products or the machine itself, its function and form were complex and cumbersome.

Artists at that time just attached decorations to the surface of products. Although they considered the appearance and structure of the products, sometimes the decorations were still prosperous and cumbersome, even just a waste of time and labors.

The causes of these problems were not very related to the level of productive capability, scientific development at that time. After the first industrial revolution, machinery production appeared, arts and crafts separated the little art and big traditional art from each other. The design of appearance was not only for good looking, but also to solve problems, and for that the designer served the public.

The foundation of internationalism style was the democratic thought of modernist design movement. After the industrial revolution, the productive capability was improved. Science and technology were developed. The whole social big factory made more works. More and more people had been free from heavy manual labor, and could enjoy the convenience of life brought by the large machinery production. The major purpose of machinery production was to liberate the public at the bottom of the society, which had the characteristics of socialist democracy. The modernist design movement represented by the "constructivism" after the October revolution in Russia, German industrial alliance, and "Bauhaus school" put forward the "design for all", while "design is a revolution" came out directly after the October revolution in Russia. However, to some extent, the modernist design movement only stays in the imagination of utopia and the laboratory experiment. Due to the influences of Nazi and fascist, the Bauhaus school was finally closed in November 1933, and the democratic appeals of modernism design was disappeared due to "World War II".

Compared with the modernism design, the internationalist design movement is more adapted to the support of the capitalist ruling class at that time and the law of capitalist economic development. Modernism design originated in Germany has its own limitations: the design is indifference and impersonal, which ignores human needs; The design elements are mainly abstract geometry, lacking of historical and regional features and had low recognition, etc; The more important is that

modernistic design thoughts advocate are lacking of practice. Although the Bauhaus ideas and teaching practice are progressive, but they don't have a better understanding of the society. Therefore, a lot of thought in the Bauhaus stay on the phase of lab experiments, and it is difficult to get government support and social widely recognized, and this is the historical limitations on modernism design. The thought "form should follow function" of Modernism design that the function is more than the form, brings "concise design", "reductionism". And it develops to the United States, and is combined to social life truly and has produced more extensive and the profound influence. The connection between internationalism style and modernism design lies in that both of them are based on functionalism and advocate machine aesthetics. The appearance of the product is characterized by simplicity and abstraction. The difference lies in that the internationalism style exaggerates Meese's idea of "less is more", and the serving objects turns to the middle class and the bourgeoisie from public. While the modernism design is just the geometric and simple appearance because of the functional perspective. In the era of internationalism, due to the product marketing, the appearance design has become a means of promotion.

Raymond Rovi, the famous designer in the United States, also the representative of the internationalism style, had the professional creed: "design promotes consumption". This idea was different from the "design for all" of the Bauhaus European modernism design in the essence. The designers of the Bauhaus European modernism design hoped to design the products of solid, durable and low cost, and people can afford all these products. One of the important purposes to reduce the cost was simplifying products decoration. However, the internationalism design in the United States regarded product design as an important means of product marketing, and the design was often used to stimulate consumption. Raymond Rovi once said. "For me, the most beautiful curve is the sales rising curve". In order to stimulate consumer consumption unceasingly, he pioneered the "planned obsolescence", which was to achieve the purpose of stimulating consumption by means of continuous updating product appearance style design. While this system did not make a significant improvement to the products function, it was just to change the appearance of products. Due to the renovation of products appearance and the propaganda of mass media advertising, Raymond Rovi's design catered to the popular taste, which made the public resources follow the trend of design. It was sure that this kind of means stimulated the consumption, but it was a waste of resources.

5. "Cart-before-horse" internationalism design movement

Internationalism design movement makes the achievement of the modernistic design cart-before-horse. Originally, the original intention of using new materials and technique, simplifying products appearance and standardizing large machinery production is to let the poor people also can enjoy the achievement of industrialization by means of reducing the costs. However, the original modernism design cannot be based in the United States due to the different national conditions. The originates of European modernist design movement were to improve productive capability, to serve most civilians and most people. But the United States after war was different from the European countries. The United States is the victorious nation, and this country is rich relatively. The most national population is of middle class. They are rich and have the strong consumption ability. Modernistic design style has become a new popular style among people at that time. The mechanical aesthetics, geometric shape, and streamlined style has become the new form that people of middle class chase after in the United States. Compared to "function", the rich people in the United States after war are more concerned about "form". The success of Raymond Rovi's design career marks, to some extent, the failure of "Bauhaus" design for all thoughts.

The main reasons for the above results are as follows: firstly, the European designers who developed with modernism design represented by Bauhaus adhered "people's use" oriented design. Internationalism, represented by Raymond Rovi, adhered to the "product-sales-oriented" design, rooted in the masses and designed for communism. In the United States, it has evolved into the promotion method of capitalist goods and economic services, and even into the design of "less is more".

Secondly, under the background of internationalism, the first generation of professional designers in the United States are different from the first generation of professional designers in Europe. The knowledge structure of the first generation of professional designers in Europe mainly are architects, who have the systematically higher education, and are knowledgeable. They are also have the full sense of social responsibility and sense of mission, and shoulder the important historical mission, so s their designs are of the high idealism color, but without short-term economic effect; The first generation of professional designers come from the interior of the enterprise, and the first priority of their design is to obtain the economic effect. Some of them even haven't had any professional training and systematic design education. Therefore, their designs are lacking of sense of mission. Thirdly, modernism advocates "form follows function" originally. Due to the concise form brought by function, it evolves to "form follows sales volume" at the phase of the internationalism design movement. Designers are in pursuit of the increase of sales, and they keep changing appearance design, while the product internal function hasn't been changed anymore.

6. Internationalism style

On the one hand, from the perspective of the whole world, productive capability development levels between countries are still very uneven. Compared to the modernism design style, internationalism style is more in line with the current situation of the development of social productive capability. In post-war America, for example, the United States had made profits from the war. But the history of this nation was quite short at that time, and the infrastructure construction was just at the beginning. Modernistic design in architectural achievement was directly applied to a large of public building in the United states, such as schools, office buildings, stadiums, streets and houses, etc. The mass, low-cost, efficient, fully functional buildings of modernism design have sprung up in the United States, such as, Sieglem Tower, Emperor Mansion and so on. These buildings fully reflect the characteristics of modernism architectural design: the structure of glass curtain wall, steel bar and mixed land. The internationalism style adapts to the market competition, helps eliminate the superior and inferior, and promotes the enterprise unceasingly reform and the innovation.

7. Summary

The development history of modern design in China is short. It started from 1980-90s, but our country accepted the foreign design quickly. Taking construction as an example, it takes only half a century or so that we can see steel, skyscrapers made up of glasses in big and middle cities here and there. many cities take these as a sign for the development of cities. Originally, the glass curtain wall building existed in the early stage of the modernist design movement as a building material to save cost, improve efficiency and facilitate mass production, such as the Bauhaus school houses. In the era of the internationalism design movement, these materials were used extensively in American urban architecture. Gradually, these materials became symbols of power and speed. Now, people define the cold building materials like glass and metal as the symbol of modernization development.

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